

Production No. 8F10

The Simpsons

"I Married Marge"

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REVISED TABLE DRAFT

Date 6/7/91

**"I MARRIED MARGE"**

**Cast List**

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
BART.....NANCY CARTWRIGHT  
LISA.....YEARDLEY SMITH  
PATTY.....JULIE KAVNER  
SELMA.....JULIE KAVNER  
GRAMPA.....DAN CASTELLANETA  
BARNEY.....DAN CASTELLANETA  
BURNS.....HARRY SHEARER  
SMITHERS.....HARRY SHEARER  
MOTHER.....JULIE KAVNER  
DR. HIBBERT.....HARRY SHEARER  
MR. THORSON.....HARRY SHEARER  
JOHN FORSYTHE.....DAN CASTELLANETA  
ANGEL.....NANCY CARTWRIGHT  
PATIENT.....HANK AZARIA  
MANAGER.....HANK AZARIA  
CLERK.....HARRY SHEARER  
DORIS.....DORIS GRAU  
JUSTICE OF THE PEACE....HANK AZARIA  
GROOM.....DAN CASTELLANETA

PAGE 2

APPLICANT #1.....HANK AZARIA  
APPLICANT #2.....HARRY SHEARER  
TOURIST KID.....NANCY CARTWRIGHT  
TOURIST DAD.....HARRY SHEARER  
BOSS.....HANK AZARIA  
ELDERLY LADY.....YEARLEY SMITH  
SPEAKER.....HARRY SHEARER  
REPO MAN.....HARRY SHEARER  
DRIVER.....HANK AZARIA

I MARRIED MARGE

BY

JEFF MARTIN

ACT ONE

Scene 1

FADE IN:

INT. SIMPSON HOUSE - LIVING ROOM - LATE MORNING

TIGHT on a shot of "Barnacle Bill's Home Pregnancy Test". The logo is a wizened old sailor with a corncob pipe in his mouth and a sly smile.

MARGE (V.O.)

Homer, shouldn't we have gone with a better-known brand?

HOMER (V.O.)

But Marge, this one came with a free corncob pipe.

PULL BACK to reveal HOMER with a corncob pipe in his mouth. A worried MARGE is using an eyedropper to put some liquid in a test tube. She shakes it and puts it down to settle over the following.

HOMER

Oh honey, do you really think you're pregnant?

MARGE

Well, I have the same nausea and craving for pancake mix I did with the other kids.

Scene 1  
cont

HOMER

Yeah, and I have the same tightness  
in my chest and profuse sweating I  
always get.

MARGE

(PICKS UP BOX) Okay, let's see...

(READING BOX) "Ahoy maties! If the  
water turns blue, a baby for you. If  
purple ye see, no baby thar be".

HOMER

Well, what color is it? Blue or  
purple?

MARGE

Pink.

HOMER

(ANNOYED GRUNT)

MARGE

(READING BOX) "If ye test should  
fail, to a doctor set sail".

(GETTING UP) I guess I better go see  
Dr. Hibbert.

Scene 2

Marge kisses Homer on the cheek and exits. Homer numbly  
watches her through the window. BART, LISA and MAGGIE come  
up to Homer.

BART

Hey, Homer, how come Mom's going to  
the doctor?

Scene 2  
Cont

LISA

Is anything wrong?

HOMER

(DISTRACTED) No, everything's fine.  
Your mother just, uh, broke her leg.

LISA

What?

BART

I smell a bun in the oven.

LISA

(TO HOMER) Is Mom gonna have another  
baby, Dad?

HOMER

(PAUSE) Maybe.

Bart and Lisa AD-LIB: "Wow!" "All right!", etc.

BART

(PATTING HOMER ON BACK) You're a  
machine, Homer.

LISA

Did you hear that Maggie? Another  
baby in the house.

BART

Cool, we can race 'em.

HOMER

Sure, for you a baby's all fun and  
games. For me, it's diaper changes  
and midnight feedings.

Scene 2  
cont

LISA

Doesn't Mom do that stuff?

HOMER

Yeah, but I have to hear about it.

LISA

Were you like this when Mom was pregnant with me?

BART

No, he was worse. It was like a morgue around here. (TO HOMER) But I bet you were real happy when you heard I was comin'.

HOMER

(SHORT LAUGH) Oh, that's a story and a half. (FOND SIGH) ... It all happened at the beginning of that turbulent decade known as the '80's.

Homer gestures with his hands for the kids to sit down and listen to his story.

HOMER (CONT'D)

Those were idealistic days... The candidacy of John Anderson, the rise of Supertramp... It was an exciting time to be young!

RIPPLE DISSOLVE  
TO:

**EXT. FUN CENTER - EARLY EVENING - 1981**

PAN across "Sir Putt-A-Lot's Merrie Ole Fun Center" mini golf course.

Scene 3

HOMER (V.O.)

For several years I'd been dating  
your mother and working at the local  
fun center.

MR. THORSON knocks on the windmill door. It opens to  
reveal 24-year-old Homer, (Matching the first flashback in  
"The Way We Was".) cheerfully turning the crank that turns  
the windmill blades.

MR. THORSON

Homer, you're turning the blades too  
fast. The golfers are complaining.  
Slow down!

Homer slows down.

MR. THORSON (CONT'D)

That's better. Ah, beautiful. Keep  
this up and someday you'll be the guy  
who hands out putters.

HOMER

Yes, sir.

RIPPLE DISSOLVE  
TO:

**INT. SIMPSON HOUSE - LIVING ROOM - PRESENT**

HOMER

I was 24 years old, with a beautiful  
girlfriend and a job with a future...

Homer sees the kids are outside playing croquet.

HOMER (CONT'D)

(BANGING ON WINDOW) Hey, hey, you're  
supposed to be listening to my story!



Scene 3  
cont

BART

I thought it was over.

LISA

It's not our fault our generation has  
short attention spans, Dad. We watch  
an appalling amount of TV.

HOMER

(WITH QUIET SEVERITY) Don't you ever,  
ever talk that way about television.

(GRUMBLING) Lousy, ungrateful...

Can't keep their, uh... (DISTRACTED)  
whaddyacallit... minds... on  
anything...

Homer sees Maggie crawling away.

HOMER (CONT'D)

Where do you think you're going?

You're gonna listen to my story.

He picks her up and puts her on his knee.

HOMER (CONT'D)

Your mother was living with her two  
wicked sisters.

Homer points to a picture of Marge, PATTY and SELMA  
smiling.

RIPPLE DISSOLVE  
TO:

INT. BOUVIER HOUSE - LIVING ROOM - EVENING - 1981

— Scene 4

As soon as the picture is taken Patty and Selma reach off-  
screen for lit cigarettes and start smoking.

Scene 4  
Cont

PATTY/SELMA

(SATISFIED SMOKING SOUNDS) Umm... Oh  
yeah...

**SFX: HORN HONKING**

MARGE

It's Homer!

PATTY

(GRUNTS) I don't know what you see in  
that ugly meatball.

SELMA

Uh-huh. If you like being pawed by  
something fat and lazy, we could get  
a cat.

MOTHER

(HOARSE) It'd leave less hair on the  
couch.

The sisters and MOTHER share a nasty **CHUCKLE**.

MARGE

(A LITTLE TESTY) You don't know Homer  
like I do. He's sensitive and sweet.

**SFX: PERSISTENT HONKING**

HOMER (O.S.)

Marge, get your butt out here!

Marge **MURMURS** and exits.

**EXT. AZTEC MOVIE THEATER - NIGHT**

Homer and Marge wait in line to see "The Empire Strikes  
Back".

Scene 4  
cont

MARGE

Homer, do you ever think about the future?

HOMER

You mean like will apes be our masters?

MARGE

No, I mean how you plan to earn a living. I can't imagine that job of yours is very stimulating.

HOMER

But it gives me time to think.

MARGE

What do you think about?

HOMER

(SHRUGS) Sports, girls (HASTILY) I mean girl (HASTILY) I mean you.

MARGE

(HOLDING HIS ARM) I think about you, too.

They walk into the theater past a cut-out from the movie.

MATCH DISSOLVE  
TO:

EXT. AZTEC MOVIE THEATER - TWO HOURS LATER

— Scene 5

Marge and Homer exit the movie past people waiting in line for the next show.

Scene 5  
cont

HOMER

Wow, who'd have thought Darth Vader  
was Luke Skywalker's father.

The people in line **AD-LIB** "Hey!", "Thanks a lot buddy".  
Homer happily looks at Marge.

HOMER (CONT'D)

Marge, you're as pretty as Princess  
Leia and as smart as Yoda.

MARGE

Oh, Homer.

They kiss.

**EXT. FUN CENTER - NIGHT**

A few people are playing mini-golf. PAN to the castle  
"Free Game" hole. Next to it is a dinosaur hole. We hear  
**GIGGLING.**

**INT. FREE GAME CASTLE - CONTINUOUS**

Homer and Marge are inside, holding champagne glasses.

HOMER

I don't deserve you. I'm not a  
prince. But I do have a castle. And  
a dinosaur!

MARGE

Homer, maybe it's the champagne  
talking, but I think you're  
wonderful.

They kiss passionately.

**EXT. FREE GAME CASTLE - CONTINUOUS**

MARGE (V.O.)

What if we get caught?

Scene 5  
cont

HOMER (V.O.)

Don't worry. This castle is  
impregnable!

CLOSE UP on a mini-golf ball rolling into the hole. The  
"Free Game" sign lights up and a bell **RINGS**.

**INT. BARNEY'S APARTMENT - DAY**

- Scene 6

Homer is sitting with BARNEY in Barney's crummy bachelor  
apartment.

HOMER

Pass the cookie dough.

Barney passes Homer a packaged tube of raw cookie dough.  
Homer munches on it as they watch "Charlie's Angels".

"CHARLIE" (V.O.)

Dust off your hula skirts, Angels,  
I'm afraid there's been a murder - in  
Hawaii!

ANGEL (V.O.)

(SULTRY) Hawaii it is, Charlie.

HOMER/BARNEY

(BARKING NOISES)

The phone **RINGS**.

HOMER

Y'ello... Oh, hi Marge...

**EXT. BERGER'S BURGERS - AFTERNOON**

Marge is wearing her carhop uniform.

**INTERCUT WITH HOMER**

MARGE

I need you to drive me to the doctor,  
Homer.

Scene 6  
cont

HOMER

Why? What's wrong?

MARGE

Well, that unforgettable night we...  
joined the Castle Club...

HOMER

(WIDE-EYED) Oh.

**INT. DR. HIBBERT'S OFFICE - AFTERNOON**

A younger DR. HIBBERT with a huge Afro, sits behind his desk. Marge and Homer sit across from him. (Use footage from "The Way We Was".)

DR. HIBBERT

Well, Miss Bouvier. I think we found  
the reason why you've been throwing  
up in the morning. (VENTURING)  
Congratulations.

HOMER

(EXTREMELY ANNOYED GRUNT)

**INT. HOSPITAL ROOM - CONTINUOUS**

A PATIENT in a full body cast with lots of intravenous hook-ups overhears Homer's GRUNT as it echoes through the hospital.

HOMER

(ANNOYED GRUNT)... (ANNOYED GRUNT)...

(ANNOYED GRUNT)

PATIENT

Poor guy.

Scene 7

INT. DR. HIBBERT'S OFFICE - CONTINUOUS

MARGE

What are we gonna do?

HOMER

I guess we gotta get married or something.

MARGE

Homer, I don't want you to marry me just because you feel you have to!

HOMER

Uh, no, I was planning on proposing to you this afternoon.

MARGE

You were not!

HOMER

Well, actually, I was planning on going bowling with Barney.

DR. HIBBERT

I suggest you talk this over with your parents. Perhaps this pamphlet will prove helpful.

He hand a pamphlet to Marge.

MARGE

(READING) "So You've Ruined Your Life".

INT. BOUVIER HOUSE - LIVING ROOM - NIGHT

Marge is confronted by her sisters and mother. Her mother stares at a photo of Marge's father.

Scene 7  
cont

MOTHER

Thank God your father fell off that roller coaster so he didn't live to see this.

PATTY

We'll raise the baby here and we'll have Homer's legs broken.

SELMA

Uh huh. I have a friend who'll do it at cost.

MARGE

(MURMURS)

**INT. GRAMPA'S HOUSE - KITCHEN - NIGHT**

GRAMPA talks to Homer.

GRAMPA

Son, you gotta marry that girl!

HOMER

Because it's the honorable thing to do?

GRAMPA

No, because you'll never do any better. (LAUGHS) You lucky bum! The fish jumped right in the boat. All you gotta do is whack her with the oar.

**EXT. HOMER'S CAR - INSPIRATION POINT - ESTABLISHING**

Homer's car has a "DISCO SUCKS" bumper sticker.



Scene 8

INT. HOMER'S CAR - INSPIRATION POINT - NIGHT

Homer and Marge are sitting nervously in the parked car.

MARGE

(TROUBLED MURMUR) Homer, I'm so  
confused... I just wish I knew what  
the future held.

HOMER

Marge, there's something I want to  
ask you. But I'm afraid, because if  
you say no it will destroy me and  
make me a criminal.

MARGE

Well, I haven't said no to you  
lately, have I?

Homer reaches into his pocket with his free hand.

HOMER

Marge, I... (SEARCHING) Damn it,  
where's that card?

MARGE

What card?

HOMER

(LOOKING UNDER SEAT) I wrote down  
what I was gonna say on a card.  
Stupid thing must have fallen out of  
my pocket.

Homer **GRUNTS** with exertion as he twists around to look for  
it in the back seat; his butt bobs up and down. Marge  
looks down and picks up a card at her feet.

Scene 8  
cont

MARGE

Is this it?

HOMER

(FROM BACK SEAT) What's it say?

**CLOSE-UP MARGE**

MARGE

(READING WITH BUILDING EMOTION)

"Marge, I know you said I didn't have  
to marry you, but I do. Because from  
the first moment I saw you I never  
wanted to be with anyone else. I  
don't have much to offer you...  
except all my love, till the day I  
die. Will you marry me?"

HOMER

(BLANDLY) That's the card. Give it  
here.

MARGE

(OVERCOME) Oh, Homer, this is the  
most beautiful moment of my life!

WIDE ANGLE - Homer's head is in the backseat, a foot is  
caught in the steering wheel, and his butt is pressed  
against the roof of the car. He struggles back into his  
seat, short of breath but ardent.

HOMER

So... will you marry me?

There is a pause.

MARGE

(SMILING) Yes.

Scene 8  
Cont

HOMER

Woo hoo!... etc.

**EXT. HOMER'S CAR - CONTINUOUS**

WIDE SHOT Homer **HOLLERS, HONKS** the horn and flashes the lights.

FADE OUT:

END OF ACT ONE

Scene 9

ACT TWO

**FADE IN:**

**INT. SIMPSON HOUSE - LIVING ROOM - DAY**

Homer is on the couch with Maggie still on his knee.

LISA

Dad, if the new baby is a girl, can  
we name her Ariel?

BART

(GAME SHOW BUZZER SOUND) I'm sorry,  
the baby's name will be Kool Moe Dee  
Simpson.

LISA

Ariel.

BART

Kool Moe Dee.

LISA

Ariel.

BART

Kool Moe Dee.

HOMER

(FONDLY) Heh heh... You know, I had  
this very same discussion with your  
mother ten years ago.

Bart and Lisa run out of the room extremely fast.

DISSOLVE TO:

Scene 9  
cont

INT. JEWELRY STORE - DAY - 1981

Marge and Homer are looking for a ring.

MARGE

Homer, I've been thinking. If the  
baby's a boy, what do you think of  
the name Larry?

HOMER

(APPALLED) Marge, we can't do that!  
All the kids'll call him Larry Fairy.

MARGE

Oh. Well, how about Louie?

HOMER

They'll call him Screwie Louie.

RAPIDLY:

MARGE

Bob?

HOMER

Slob.

MARGE

Kirk?

HOMER

Jerk.

MARGE

Ricky?

HOMER

Icky.

Scene 9  
cont.

MARGE

Well, how about Bart?

HOMER

Let's see... Bart, Cart, Dart,  
Eeart... Nope, can't see any problem  
with that. (SPYING RING) Wow! (TO  
CLERK) I'll take that ring!

CLERK

And how will you be paying for it?

HOMER

(SMALL) I don't know.

— Scene 10

**EXT. HIGHWAY - NEXT MORNING**

Homer, in a suit, and Marge in a wedding dress, drive down a lovely stretch of highway, sheltered by a natural bower of apple blossoms. We hear **BEAUTIFUL MUSIC**.

The car **PULLS UP** in front of a cruddy Vegas-style chapel attached to Plato's.

HOMER (V.O.)

Finally, the big day came. We didn't  
have much money, so we went to a  
quaint little chapel just across the  
state line. I forget what it was  
called...

Suddenly, on a blank sign, the words "Lucky 7 Wedding Chapel," appear in lights.

HOMER (V.O. CONT'D)

Oh, wait. I remember. It was the  
"Lucky 7 Wedding Chapel."

Scene 10  
Cont

**INT. WEDDING CHAPEL - DAY**

The "chapel" is just a dingy room with wood panelling. A **NOISY** air conditioner **BLOWS** ribbons. In the background we hear **SLOT MACHINES**. Marge, in her wedding dress, is definitely showing. She and Homer consult with DORIS, the cigarette-smoking clerk.

DORIS

Basic ceremony's twenty bucks.

Extras cost extra.

Doris hands them a form offering: MUSIC, PHOTO, CHAMPAGNE, FLOWER.

MARGE

How much is the flower?

DORIS

A quarter.

A panicked Homer shakes his head and mouths "NO!"

**INT. CHAPEL - LATER**

Homer and Marge wait their turn in the background as a **JUSTICE OF THE PEACE** marries a trailer-park **COUPLE**. The groom has big sideburns, a Peterbilt cap, and a butt going. The bride looks sullen.

**JUSTICE OF THE PEACE**

Cletus, do you take Aline to be your  
lawful wedded wife?

**GROOM**

Yuh.

**JUSTICE OF THE PEACE**

Done. (YELLS) Next.

**PAN BACK** to Homer and Marge.

Scene 11

MARGE

(LOOKING UP) There certainly are a lot of stains on the ceiling.

HOMER

Marge, I'm sorry. I wish I could afford a better place.

Marge takes Homer's arm.

MARGE

Homer, I'd be lying if I said that this is how I pictured my wedding day... But you are how I pictured my husband.

HOMER

(BRIGHTENING) I am?

MARGE

Well, you may not look like Ted Bessell, but you're just as nice.

The smile at each other. PAN OVER to Doris, who looks touched. She hands Marge a flower.

DORIS

Here, it's on the house.

Doris **PLAYS** the **WEDDING MARCH** on a Casio mini-organ in Bossa Nova time.

JUSTICE OF THE PEACE

Dearly beloved, we are gathered here in the sight of God and this casino to join...

He points at Homer and makes a **CLICKING** sound with his tongue.



Scene 11  
cont

HOMER

Homer.

JUSTICE OF THE PEACE

... and...

He points at Marge and makes a **POPPING** sound.

MARGE

Marge.

JUSTICE OF THE PEACE

... in holy matrimony. Beautiful.

PAN UP to a dice clock reading noon.

DISSOLVE TO:

Same clock reading 12:03.

JUSTICE OF THE PEACE

Do you, Marjorie Bouvier, take Homer  
J. Simpson to be your lawful wedded  
husband?

MARGE

I do.

JUSTICE OF THE PEACE

Homer, same question, names reversed.

HOMER

I do.

Scene 11  
cont

JUSTICE OF THE PEACE

Then, by the power vested in me by  
the state gaming commission, I  
pronounce you man and wife. Here's  
ten dollars worth of chips, you may  
kiss the bride. Next!

Marge and Homer **KISS**.

**FREEZE WEDDING PHOTO.**

— Scene 12

**INT. DARKENED ROOM - NIGHT**

PULL BACK from wedding photo, encased in a handsome "Lucky  
7 Wedding Chapel" gambling-themed frame, sitting on a  
nighttable. Homer and Marge have red eyes in the picture,  
and the tops of their heads are cropped off. Marge is in a  
nightgown, Homer is wearing pajamas and has his head on a  
pillow. They look at the photo and turn to each other.

MARGE

What a perfect day.

Marge **SWITCHES OFF** the nighttable lamp. Homer **SIGHS**  
happily in the darkness.

HOMER

Our first night together as man and  
wife.

We hear Marge give a contented **MURMUR**. Suddenly, the  
lights come on.

PATTY

Hey! Lovebirds! Keep it down!

We see that Homer is lying on the Bouvier's living room  
couch. Marge is sitting on a chair next to him. Patty has  
turned on the lights at the top of the stairs. Marge  
**KISSES** Homer on the top of the head and goes upstairs.

Scene 12  
cont

**INT. BOUVIER HOUSE - MARGE'S ROOM - MORNING**

Marge is at the desk, **PUNCHING NUMBERS** into a calculator. There is a crib and stuffed toys in the room. Homer walks in carrying a baby radio monitor.

HOMER

Look what I got, Marge, a baby  
monitor.

He hands one half of the monitor to Marge.

HOMER (CONT'D)

(INTO MONITOR) Baby to Marge. Baby  
to Marge. Wah! Wah! Over.

MARGE

(WORRIED) Homer, I don't know how we  
can afford all these things on your  
salary.

HOMER

Hey, why don't I apply at the nuclear  
power plant? I hear they pay pretty  
well.

MARGE

I don't know, Homer. I heard  
radiation can make you sterile.

HOMER

Pfft. Now you tell me.

**EXT. POWER PLANT - ESTABLISHING - DAY**

— Scene 13

**INT. POWER PLANT - PERSONNEL OFFICE - DAY**

PULL BACK from a sign reading "NOW HIRING" to Homer in a  
suit and tie, nervously sitting with two confident, can-do  
APPLICANTS.

Scene 13  
cont

SMITHERS enters and looks over at the three applicants.

SMITHERS

We only have two openings, so I'm  
afraid one of you will have to go  
home empty-handed... (RECOGNIZING  
APPLICANT #1) But it won't be my old  
frat buddy, Lou Collier. How ya  
doin', you old Alpha Tau!

APPLICANT #1

Smithers, you keg-meister, you.

Applicant #1 and Smithers do a complicated fraternity  
handshake.

APPLICANT #2

Hey, I'm from the Alabama Chapter!

All three **LAUGH** together, continue the fraternity  
handshakes, and **SLAP** each other on the back. They become  
aware of Homer sitting alone.

SMITHERS

(GOING THROUGH A FORMALITY) Well,  
let's get on with the testing.

Smithers exits with his arms around his two fraternity  
brothers. They sing their fraternity song.

SMITHERS/APPLICANTS

(SINGING) Roll on, roll on, Alpha  
Tau -- (SPOKEN) Bow wow wow wow  
Bow wow wow wow...

Homer, tagging behind, tries vainly to join in.

*Scene 14*

**INT. DR. HIBBERT'S OFFICE**

We see an Ultra-sound transducer tastefully placed over Marge's womb. PAN UP to a monitor where we see a little BART FETUS with the trademark spiky hair. Bart is lying casually, then rolls over.

DR. HIBBERT

If I didn't know better, I'd swear he  
was trying to moon us.

**INT. POWER PLANT - OFFICE - LATER**

It's the personal interview portion of the testing.

SMITHERS

(READING) "What would each of you  
say is your worst quality?"

APPLICANT #1

(INSTANTLY) I'm a workaholic.

APPLICANT #2

I push myself too hard.

HOMER

(THINKING) Well... It takes me a  
long time to learn anything... I'm  
kind of a goof-off...

SMITHERS

That'll do.

HOMER

... Little stuff starts disappearing  
from the workplace.

Scene 4  
Cont

SMITHERS

That's enough! (NEXT QUESTION) "How  
would you react if there was a  
problem with the reactor?"

HOMER

(PANICKY) There's a problem with the  
reactor?! (YELLS) We're all gonna  
die!!!

**INT. BOUVIER HOUSE - LIVING ROOM - EVENING**

Homer walks in glumly. Marge unhappily goes over bills  
stamped "OVERDUE", "SECOND NOTICE", and "PLEASE REMIT".

MARGE

Did you get the job?

HOMER

No, but I ruled it out!

MARGE

Oh, well. Come over here and feel  
the baby kicking.

Homer puts his hands on her stomach. We see them jump up a  
little.

HOMER

Wow! (GETTING RESOLVE) Kid, there's  
a great big world out there, and as  
long as they don't ask for a credit  
history or character references, I'm  
going to reach out and grab that  
brass ring!

*Scene 15*

**EXT. "OLDE SPRINGFIELD TOWNE" - ESTABLISHING**

We see a model colonial village. A carriage with TOURISTS passes in the b.g.

**INT. YE OLD CANDLEMAKER SHOP - DAY**

Homer, dressed in Colonial garb (tricorner hat, breeches), demonstrates candlemaking to a TOURIST FAMILY. The parents have cameras.

HOMER

... And when ye tallow hardens, we  
remove it from yon mold.

Homer produces an extremely lumpy, misshapen candle. The tourist kid starts **CRYING**.

TOURIST KID

What a crappy candle!

TOURIST DAD

(MAD) You've ruined our vacation!

**EXT. "OLDE SPRINGFIELD TOWNE" - STOCKADE - A LITTLE LATER**

Homer is in the stocks. His BOSS, dressed in the garb of a Colonial landowner, chews him out.

BOSS

... You, gentle sir, are fired!

The boss exits. Another TOURIST KID kicks Homer in the butt.

**EXT. SUBURBAN HOME - DAY**

Homer, holding a sample case of SLASH-CO knives, **RINGS** a **DOORBELL**. A pleasant ELDERLY LADY answers.

ELDERLY LADY

Oh, hello, young man.

Scene 15  
cont.

HOMER

(SMOOTHLY) Good evening, Madame.

You have been selected by the good  
people of Slash-Co to reap the  
benefits of their new Nev-R-Dull  
knife-edge. Here... shake hands with  
the Slash-Co.

Homer extends the sample knife to her, blade first. She  
grasps it and **SCREAMS**.

HOMER (CONT'D)

(TO SELF) Handle first, handle  
first...

**INT. MEETING ROOM - NIGHT**

Homer attends a "MILLIONS FOR NOTHING" seminar. The high-  
energy **SPEAKER** bounds up on stage.

**SPEAKER**

Hey, who wants to get rich today?

Enthusiastic **APPLAUSE**.

HOMER

(HOLLERING) Me! Me! I said it  
first!

**SPEAKER**

First, let me assure you that this is  
not one of those shady "pyramid  
schemes" you've been hearing about.

He puts a chart on an overhead projector, it shows a  
pyramid with an "X" through it.



Scene 15  
Cont

SPEAKER (CONT'D)

Our model is a trapezoid that  
guarantees each investor an 800%  
return within hours of your  
initial...

**SFX: POLICE SIREN**

SPEAKER (CONT'D)

The cops!

He unhesitatingly **DIVES THROUGH** the nearest window. -

Scene 16

**INT. BOUVIER HOUSE - LIVING ROOM - DAY**

Homer and Marge go through more bills.

MARGE

(NEAR PANIC) "Fourth Notice"... "90  
Days Overdue"... "Third and Final  
Threat"... Homer, what are we going  
to do?

HOMER

(HOLDING HEAD) I don't know, I don't  
know --

**SFX: DOOR BELL**

Homer opens the door to a **REPO MAN**. On his jacket it says  
"The Repo Depot".

REPO MAN

(CHIPPER) Repo Man! I'm here for the  
baby's things.

He motions for an assistant to come in.

HOMER

(MOANS)

Scene 16  
Cont.

REPO MAN

Crib, mobile, monitor... and the  
lady's ring, I'm afraid.

Marge **GASPS**.

MARGE

(ABOUT TO CRY) Oh dear...

Marge quickly hands over the wedding ring and runs  
upstairs. Homer and the Repo Man look after her.

REPO MAN

Repossessing stuff is the hardest  
part of my job.

**INT. BOUVIER HOUSE - LIVING ROOM - 2:00 A.M.**

The house is quiet. Homer lies on the couch and stares at  
the ceiling, looking wide-awake and miserable. After a  
moment, he gets up and walks over to a desk. Homer takes a  
pen and a piece of stationery labelled "From the Pen of  
Patty." He crosses out "Patty" and writes in "Homer."

HOMER (V.O.)

(NORMAL VOICE) "Dear Marge... By the  
time you read this, I will be gone.  
You deserve all the finest things in  
the world. And although I can give  
them to you, they will be repossessed  
and I will be hunted down like a dog.  
Also, it has become clear that your  
family doesn't want me here."

PATTY (O.S.)

(HOLLERING FROM UPSTAIRS) Shut up  
with that pen-scratching down there!

Homer continues writing. We hear his **VOICE-OVER**.

Scene  
16  
cont

DISSOLVE  
THROUGH:

- A) Homer placing the note next to the sleeping Marge and gently touching the top of her beehive.
- B) Homer quietly leaving the house with a suitcase.
- C) Homer picks up his suitcase and heads down the sidewalk towards the dark horizon.

HOMER (V.O.)

"I will send you every cent I earn  
for the baby. But you will not see  
me again until I am a man -- a  
responsible man who is fit to raise a  
family."

**INT. SIMPSON HOUSE - LIVING ROOM - PRESENT**

BART

Hey Homer, can we have a can of  
frosting for lunch?

HOMER

Okay.

FADE OUT:

END OF ACT TWO

Scene 17

ACT THREE

**FADE IN:**

**INT. BOUVIER HOUSE - MARGE'S ROOM - DAY - 1981**

Marge holds Homer's letter and **SOBS** as her mother and sisters comfort her.

MARGE

Oh, Homer, Homer.

PATTY

There, there, dear. We'll go down to the bus station and pick you out another one.

The others **GRUNT** assent.

**INT. GULP 'N' BLOW - NIGHT**

**CLOSE UP - HOMER WEARING A "TRAINEE" HAT**

**WIDEN OUT** to show the **MANAGER** of the Gulp 'N' Blow (a cramped "Jack In The Box"-type drive-thru franchise) giving him instructions in taco-making.

MANAGER

(BRONSON VOICE) Two seconds of aerosol cheese...(SPRAYING) One one thousand, two one thousand... seal it with the edible mucilage... then five minutes in the fryer and you have yourself a taco, my friend.

HOMER

(UNEXCITED) Okay.

**INT. GULP 'N' BLOW - CONTINUOUS**

Patty and Selma are eating at a table.

Scene 17  
cont.

PATTY

This taco is full of hair.

SELMA

Uh huh. There's your explanation.

She points to Homer working at the taco machine.

PATTY

(DROPPING TACO) Ahh!

SELMA

Should we tell Marge where he is?

PATTY

Nah. Let her read about it in the

Society page. (CHUCKLES)

**INT. BOUVIER HOUSE - LIVING ROOM - MINUTES LATER**

Marge is knitting a baby sweater as the sisters enter.

MARGE

(TURNING) Homer ?! (DISAPPOINTED) Oh.

SELMA

Marge, listen...

PATTY

(HISSES TO SELMA) Don't be stupid.

Selma walks away without saying anything to Marge.

**INT. BARNEY'S APARTMENT - MORNING**

- Scene 18

Homer is sadly watching TV with Barney. The phone RINGS.

BARNEY

(ON PHONE) Hello?... Oh, hi, Marge!

Homer gestures and mouths "no".

Scene 18  
cont

BARNEY (CONT'D)

No, I don't know where he is. Just a  
sec. (PUTS HAND ON MOUTHPIECE) Hey,  
Homer, if you're not seeing Marge  
would it be okay if I asked her out -  
-

HOMER

Gimme that!

Grabs phone, hangs it up.

**INT. BOUVIER HOUSE - MARGE'S ROOM - DAY**

Marge opens an envelope addressed to her and takes out some  
money. There is also a note. As Marge reads it we hear  
Homer's voice-over.

HOMER (V.O.)

Dear Marge, XXX. Homer.

Marge gives a little smile.

**EXT. POWER PLANT - MORNING**

Walking home from work in his trainee hat and smock, Homer  
passes the power plant. As the working schmoes trudge  
through the security checkpoint, Homer stares through the  
fence like the Little Match Girl. The cooling towers  
glisten in the morning light. **HEAVENLY MUSIC** plays.

HOMER

(BITTERLY) Big shots with their  
stainless steel lunchboxes... Think  
their breath don't stink...

A donut truck DRIVER **HONKS** at Homer to get out of the way  
so he can enter.

HOMER (CONT'D)

(AWED) They get donuts?

Scene 18  
Cont

DRIVER

That's right. (GRANDLY) All the  
colors of the rainbow.

HOMER

(SADLY) Wowww.

Scene 19

INT. BOUVIER HOUSE - LIVING ROOM - 4:30 A.M.

Marge, in a maternity robe, is looking out the front door.  
She's in her eighth month. Selma appears behind her.

SELMA

Marge, what are you doing up? You  
need your rest, dear.

MARGE

I heard a noise outside and thought  
it might be Homer.

Marge continues peering outside. Selma watches her for a  
moment, then **SIGHS**.

SELMA

Ah, what the hell. Marge I've got  
two-and-a-half words for you. Gulp  
'N' Blow.

INT. GULP 'N' BLOW - 5:00 A.M.

Homer sleepily munches on onion rings. The sun is about to  
come up. We hear a car **SCREECH** to a stop, the drive-thru  
bell **RINGS**. Homer pushes the intercom button.

HOMER

(DULLY) Yeah, what do you want?

MARGE

(OVER INTERCOM) My husband by my  
side.

Scene 14  
Cont

HOMER

(AUTOMATICALLY) You want fries with  
that?

MARGE (V.O.)

Homer?

HOMER

Marge?

**EXT. GULP 'N' BLOW - CONTINUOUS**

Marge gets out of the car as Homer runs outside, still  
holding an onion ring.

MARGE

Homer!

HOMER

Marge!

They hug.

HOMER (CONT'D)

(LOOKS AT HER STOMACH) Holy cow,  
you're as big as a house.

MARGE

Homer... Come home with me.

HOMER

(ASHAMED) No, Marge, I just can't. I  
mean, look at me. I'm a Trainee...

(POINTING) That air freshener squirts  
me every four minutes... and I can't  
even buy you a decent wedding ring.



Scene 19  
Cont

MARGE

Homer, any ring is fine as long as  
it's from you.

Homer looks down at the onion ring in his hand. He slips  
it on Marge's finger.

HOMER

For you, Marge.

MARGE

(TOUCHED) Aww...

They exchange the look of love for a few seconds.

MARGE (CONT'D)

Would you mind if I took it off now?

The oil is burning my finger.

HOMER

Oh, sure.

She takes it off and gets back in the car, sucking on her  
reddened finger.

MARGE

Homer, do you know why I married you?

HOMER

Because I knocked you up?

MARGE

No, because I love you. You're the  
most wonderful guy in the world. And  
if I'm the only one who knows it,  
well, then that's my little secret.

She kisses him.

Scene 19  
cont

MARGE (CONT'D)

Come home soon.

She drives off.

- Scene 20

**CLOSE UP - HOMER**

As the music rises, his sad expression changes to one of grim determination. He snatches off his Trainee hat and rips off his smock, shoves them in a trash can, and marches purposefully down the sidewalk.

**EXT. POWER PLANT - EARLY MORNING**

Homer strides past the booth labeled "SECURITY CHECKPOINT - Must show I.D." The SECURITY GUARD is lost in his own thoughts and pays no attention.

**INT. POWER PLANT - BURNS' OFFICE - A LITTLE LATER**

MR. BURNS is hanging upside down with gravity boots.

BURNS

You know Smithers, they say a minute  
of this is equal to ten thousand  
situps.

As Burns flips off the bar, Homer **BANGS** the door open.  
Burns **STARTS**.

HOMER

You the boss?

BURNS

Yes.

SMITHERS

I'll call security, sir.

Smithers goes for the phone. During the following rant,  
Burns' aspect slowly changes.

Scene 20  
cont

HOMER

Well, listen to me, Mr. Bigshot... If you're looking for an employee who'll always do what you say, I'm the guy. If you want someone who'll never ask for a raise, that's me. You can treat me like dirt and I'll still kiss your butt and call it ice cream. And if you don't like it... I can change!!

BURNS

Hold the phone, Smithers... (TO HOMER) I like your attitude. Feisty yet spineless.

SMITHERS

Sir, this man not only failed the aptitude test, he got trapped in a closet on his way out.

BURNS

Smithers, weren't you listening? This man is a born follower! Attention must be paid.

HOMER

You mean... ?

BURNS

(EXTENDS HAND) Welcome aboard, son.

Scene 20  
cont

HOMER

(QUIETLY) I got the job. (YELLS) I  
got the job! (TO SMITHERS) I get  
medical coverage here, right?

SMITHERS

Medical and dental.

HOMER

Whoo hoo!

Homer runs out.

BURNS

Who was that young hellcat, Smithers?

SMITHERS

Homer Simpson, sir.

BURNS

Simpson, eh? I'll remember that  
name.

EXT. BOUVIER HOUSE - MORNING

- Scene 21

Homer POUNDS on the Bouvier front door.

HOMER

Marge!... Marge!...

Marge's mother opens the door.

MOTHER

(HOARSE) You're a little late. She's  
gone to the hospital.

HOMER

The hospital?

Scene 2!  
cont.

MOTHER

(GRUDGING) I'll drive you.

HOMER

(GRATEFUL) Thanks mom.

MOTHER

Don't ever call me that.

**INT. HOSPITAL - DELIVERY ROOM - LATER**

Homer **BURSTS** into the room. Marge is in bed, the sisters and Dr. Hibbert are also there.

HOMER

Marge! Marge, where's the baby?

PATTY

(POINTS AT MARGE'S STOMACH) Right where you left it.

HOMER

Shut up!

PATTY

Hey, listen fatboy --

HOMER

No, you listen! This is my wife and this is my kid, and I'm paying for this delivery, so if you want to stay, you better give me some respect!

MARGE

Homer, does this mean --

Scene 21  
cont

HOMER

Starting tomorrow, I'm a nuclear technician!

DR. HIBBERT

(QUIETLY) Good God.

HOMER

And tomorrow morning, I'm gonna buy your ring back! Then I'm going house-hunting! And to the dentist!

MARGE

But doesn't your job start tomorrow?

HOMER

Eh, someone'll cover for me.

MARGE

Homer, that's wonderful -- (LABOR PAIN) Ohh!

HOMER

(ROLLING UP SLEEVES) Step aside! I'll deliver this baby!

DR. HIBBERT

Uh, why don't you let me handle it, Homer?

INT. HOSPITAL ROOM - LATER

— Scene 22

Marge looks tired but happy. Homer holds baby Bart.

MARGE

Homie, isn't he beautiful?

Scen  
22  
cont.

HOMER

Hey, as long as he's got eight  
fingers and eight toes, he's fine by  
me.

During the above, Bart's little baby fist reaches into  
Homer's shirt pocket and removes his lighter.

HOMER (CONT'D)

Ahh, Bart. Daddy's little angel.

**SFX: CIGARETTE LIGHTER**

Smoke drifts by Homer's face. He looks down and sees that  
his tie is on fire. He **SHRIEKS** and sticks it in the water  
pitcher.

HOMER

(TO BART) Why you little... He did  
that on purpose!

MARGE

Homer, how could he? He's only ten  
minutes old.

**CLOSE UP ON - BABY BART**

He's smiling.

DISSOLVE TO:

**INT. SIMPSON HOUSE - LIVING ROOM - PRESENT DAY**

Homer has a happy, dreamy expression. Maggie is still on  
his knee. He looks over at the kids.

HOMER

Bart, Lisa. Come here for a  
minute...

Bart and Lisa climb up next to him. Homer picks up Maggie  
and puts his arm around Bart.

Scene 2  
cont.

HOMER (CONT'D)

(WARMLY) Y'know, son, the day you  
were born I received the greatest  
gift a man could have.

Bart beams. Homer puts his other arm around Lisa.

HOMER (CONT'D)

As the years went by, your mother and  
I were blessed twice more.

Lisa beams, Maggie **SUCKS** her pacifier appreciatively.

HOMER (CONT'D)

And not a day goes by that we don't  
thank God for all three of you.

Marge walks in.

MARGE

Homer, I'm not pregnant.

HOMER

(EXULTANT) Yeah!!!

Homer and Marge exchange a leaping high five.

FADE OUT.

THE END